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THE CARMELITE

VOL. V CARMEL-BY-THE-SEA: THURSDAY, JULY 28, 1932 NO. 22

LINCOLN STEFFENS HIS COLUMN

Public utility stocks rose one day last week. Why? Because it looked as if New York City might start the coming movement to take over and run the public service corporations; when the private business managers can't carry their watered stocks and bonds. The private ownership people are to be for public ownership of everything that does not pay private initiative. This change of mind illustrates what the blankety blank reds mean by "economic determinism."

¶

Think of a civilization in which the declaration of an unearned dividend on U. S. Steel Preferred is good news; and an agreement of Canada and the United States to get together to use the power of the river between us, calls forth, properly, an inquiry by a suspicious Senate committee.

¶

Bi-billion Relief means that we have adopted the dole, like Merrie Olde England. And that means that we have acknowledged the principle that, when business can't, the government shall support the worker.

¶

Why not meet the cost by abolishing one of each two of our legislatures in all the states and in the nation. That would be a relief too.

¶

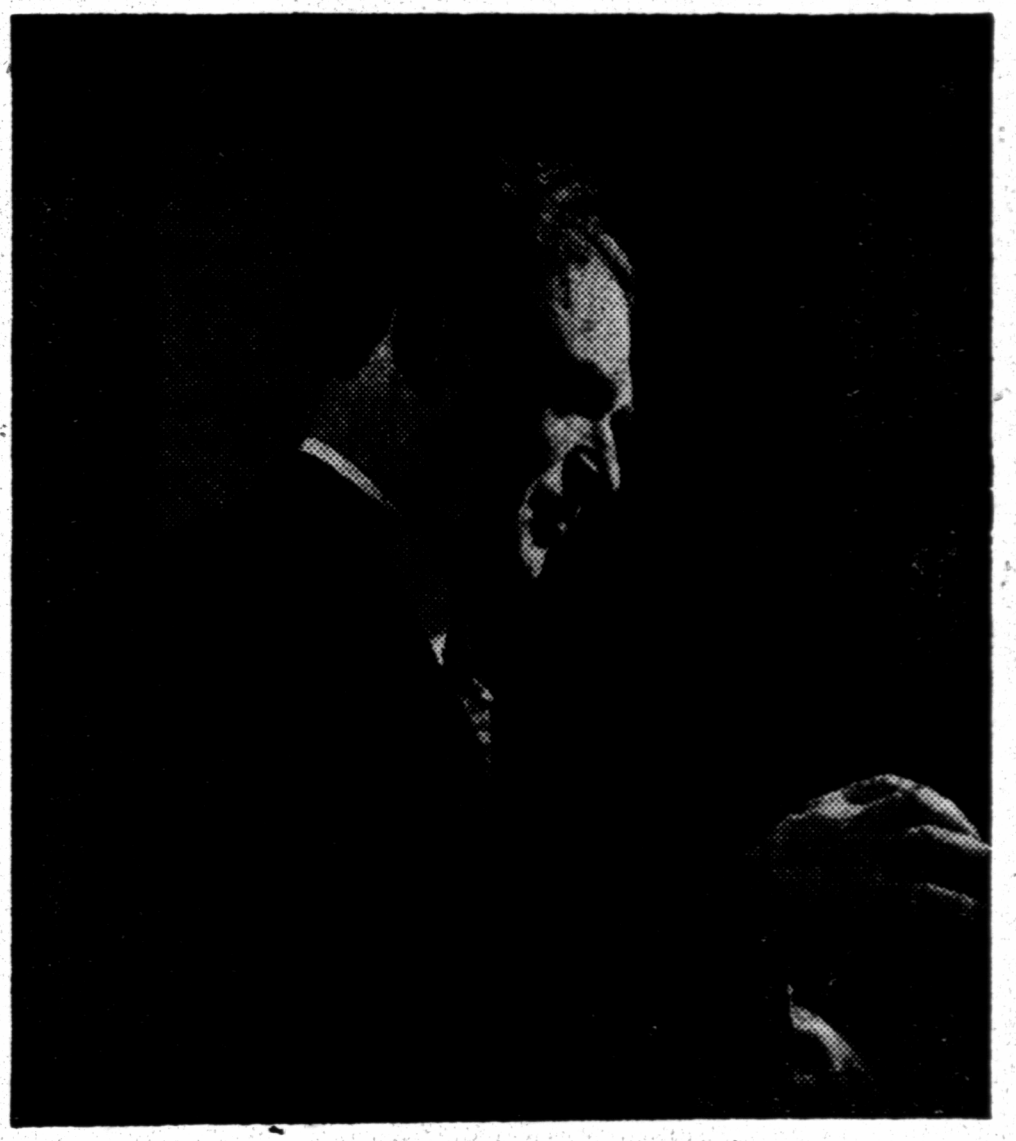
Carmel is a place where the people, at a protest budget meeting of the school board, declared with an overwhelming majority that they do not want to save on the school; not even this year. Dr. Haasis, the chairman of the board, heard the voice of the people; two others did not. They may later.

¶

Dora Hagemeyer pleads for peace, for an understanding by the majority of the minority who are so depressed by the depression that they may be forced off the propertied list into the working class. We must understand their desperation. Well, we do. But why cut the kids who must be educated to think as we don't and learn to cut in emergencies the P. G. and E., the railroads and all grown-up business and political grafts.

—*to page four*

HAROLD BAUER



(*See page two*)

Unified Relief Program for Peninsula's Unemployed

Monterey's overtures to Carmel and Pacific Grove to join in a unified program of unemployment relief were presented in a new light at a meeting held in Sunset School auditorium Friday evening.

Arthur G. Metz, prominent in Monterey relief work, outlined the latest proposals, summarized as follows:

In the tentative draft of the new county budget was an item of forty-five thousand dollars for unemployment relief;

If the appropriation carries the Supervisors will be requested to allot one-half of it to the Peninsula;

A committee of fifteen would be formed from the peninsula communities to administer the fund, with active direction in charge of a county deputy whose salary would be paid by private subscription;

A central commissary would be established where car-load purchases of foodstuffs would be distributed in part payment of services rendered.

Each community would retain its present Employment Commission and continue as before except in that there would be a clearing house for information regarding applicants for relief and a centralized administration of county funds if available.

The plan does not contemplate the compulsory pooling of funds raised from other sources; this detail would be left to decision of the local commissions.

—*to page eight*

IT'S A TOSS UP——

WHETHER YOU HEAR ED FITZ-PATRICK, JR. AND HIS HOTEL DEL MONTE ORCHESTRA IN THE BALI ROOM AT HOTEL DEL MONTE EVERY NIGHT EXCEPT TUESDAYS AND SUN-DAYS OR AT DEL MONTE LODGE ON SUNDAY EVE-NINGS, YOU'RE SURE TO THRILL TO HIS MUSIC.

THERE'S A FIFTY-CENT COVER CHARGE WEEK-NIGHTS AT THE HOTEL.

SATURDAYS, ONE DOLLAR COUVERT. IT'S ALSO A ONE DOLLAR COVER CHARGE AT THE LODGE ON SUNDAY EVE-NINGS. DINNER, INCLUDING DANCING, AT EITHER PLACE, TWO-FIFTY.

HEAR "FITZ" AND HIS SMOOTH OUTFIT! !

LAST WEEKS OF CLOSING OUT SALE

DRASTIC REDUCTIONS

Open Daily 9—6 — Sundays 10—2

THE CORNER CUPBOARD
Carmel

HAROLD BAUER OPEN SERIES SATURDAY NIGHT

For over a month now the open rehearsals of the Neah-Kah-Nie String Quartet have been going on in the Denny-Watrous Gallery. Chairs, stage, tables, (even the stove) have held eager listeners, taking part in the making of the Schumann Quintet, the Brahms piano quartet, the Mozart E flat major, and all the other music that is to be played on July thirtieth, August ninth, sixteenth and twenty-third.

The climax will be reached on Saturday night of this week when Harold Bauer, "master pianist," appears as guest artist with the Neah-Kah-Nies in the brilliant opening event of the summer series.

Perhaps it is because Harold Bauer was first a violinist, and had the feel of the free sweep of the violinist's arm; perhaps it is because he has the poetry, the imagination and the intelligence that make music not a performance but a communion with "whatsoever things are lovely," that Harold Bauer's playing leaves a profound impression on his audiences.

Saturday night's program.

Mozart String Quartet in E flat major
Group of piano solos:
Gluck-St. Saens ..... Alceste
Bach ..... Suite in A minor
Ravel ..... Ondine
Chopin ..... Ballade in A flat major
Schumann ..... Piano Quintet
Neah-Kah-Nie String Quartet with Harold Bauer, guest artist.

LECTURE

A lecture on "Moliere, a Fun-Maker of Old France" will be given by Mrs. Charlotte Reeve Conover at All Saints Parish Hall Wednesday evening, August third at eight o'clock. Under auspices of the Alliance Francaise, proceeds will be devoted to local unemployment relief.

EXHIBIT

Recent work of John Langley Howard, Monterey artist, is being shown at the Denny-Watrous Gallery.

WHIST

A bridge and whist party will be given next Wednesday evening at the Manzanita Club in aid of the Emergency Charity Fund.

RECITAL

Ann Greene, who returned a few months ago from four years study of music in Europe, gives a recital in the Denny-Watrous Gallery on August twentieth.

FINAL CONCERT OF THE SUMMER FESTIVAL

Reviewed by MARJORIE EIGER

To true music lovers there is no such phrase as "too much of a good thing." With great joy they turn to all the good music within hearing distance. When such rare fare as the Pro Arte Quartet is offered them it becomes an event of major importance in their lives. Carmelites were given such a treat Tuesday night, thanks to the efforts of Marie Gordon. To have made the presentation of such music possible would be feather in anyone's cap, and a big feather!

This internationally famed quartet opened their program with Haydn's "Quartet in G Major, Opus 77, Number 1," and closed it with his "Allegro Rondino" offered as an encore. Temporally Haydn was isolated among the selections of the evening, drawn mostly from contemporaneous or modern composers. This exposed him to the plaint of "How quaint!" or "A bit foolish," after the manner in which we are wont to regard our elders, indulgently but with scorn. That no such comment was forthcoming bespeaks the genius of this ensemble, who approached the Haydn as though this were a work unknown and singularly fresh. Indeed. every graceful phrase was reinvigorated by their interpretation to which they lent not only skill but spirit. The infinite modulations of tone were exquisite but the melodic line never lost its fluidity or the rhythm its delicate counterpoise. The sustained whirring of myriad wings in the *Menuetto*: *Presto*, the butterfly-like soarings of the *Finale Vivace* were miracles of lightness. Our only comment might be that too often the 'cello, viola and second violin were willing to become mere background for a solo violin, its song one of such pristine verity, that we were delighted to hear its voice thus emphasized.

To the enthusiastic applause of the audience the quartet responded with the surprising climax of the evening, playing as an encore, Roy Harris' "New Quartet" in three movements. The young composer himself was in the audience, and after the playing made a gracious little speech in which he thanked the Pro Arte Quartet as the modern troubadors who carry the music of one country to another spreading the new in culture. Harris is in a sense a native son, having once been a cow-boy, and being sponsored by the Pasadena Music Society.

This quartet, however, he told us was written three years ago in Paris. But not considering locale of its writing,

there was nothing in the composition which was local or even American in expression. It was the expression of something greater: of an age.

There was the first shock of its tone following the Haydn. The voice of the quartet seemed to have dropped several octaves, to be not only lower and more resonant, but somehow harsh and crude. Then the opening phrase, set apart by two marked pauses, had the effect of tremendous challenge, such as only Beethoven achieved with his three knocks of fate in the "Fifth." It said: "Sit Up and Take Notice!" But it said much more than that. It said: "This is today speaking." And it meant it. Throughout the three movements no compromise was offered to melody or rhythm. It was miles removed, except for a faint nasality, from anything one would expect of a cowboy with his wistful ballads and spacious surroundings. This music was intense, brutal, hurried. It twisted and tore mercilessly. To many it seemed only a wilful attempt to make their hair stand on end, their nerves twangle and their pulses throb too rapidly: and as such it succeeded only too well. Undoubtedly, this is music that is to be taken seriously. But perhaps because we are too intimately involved in the spirit of the thing it failed to transport us. It seemed emotonally exhausted and spiritually sterile; its idiom that broad cosmopolitanism so impersonal and bewildering. The dissonance, the daring, is only the daily fare of youth today.

The first movement had positively brilliancy, with great splashes of bright color and movement of greatness. The continuous rasping of the *scherzo* seemed to lose dignity and to relapse to the trivial; but the *finale* ended on that note of challenge or prophesy.

Harris at times seemed to tear aside the curtain to give us a breath-taking sense of space, but it was with a sensation of rushing into darkness, of uncovering the limitless area of chaos. Whether this is great music, time will determine; that it is fine and stimulating music, everyone of its hearers must feel.

A lighter note was lent the concert by the playing of Gruenberg's "Three Indiscretions." Here, with no mincing, a modernist told us of three delightful escapades, told us with a slight humor and subtle innuendos which lost none of their spicy flavor in the retelling by the quartet.

There followed Debussy's "Quartet in G Minor, Opus 10." Approaching Debussy thus stripped of all our musical prejudices and predilictions, we were surprised to find him no modern after all. His work seemed definitely melodic, harmonious, romantic even. His former daring impressionism seemed suddenly to have become as familiar to us as Wagner's advance must have seemed to our parents when they overtook him, to their surprise. We were enraptured by the playing, by the music, by the night. The *Andantino doucement expressif* shimmered and trembled in the air about us long after the notes had fallen into silence. There were moments of tonality that shall continue to enchant us for long, and make no other rendering of this Debussy gem comparable to Tuesday night's.

"MRS. WIGGS" NOW PLAYING

If the Carmel Community Players ever decide to turn from the "legit" drama and go in for vaudeville, there will be no dearth of talent. The "church vaudeville" which is a part of the play "Mrs. Wiggs of the Cabbage Patch" has brought out an astonishing array, and the "tryouts," official and otherwise proved an abundant reserve. It would probably surprise many Carmel theatere goers to know that a certain dignified director-actor is accomplished as a harmonica player, and that a young man who has appeared in straight parts before is a "born comedian."

"Mrs. Wiggs of the Cabbage Patch" takes the audience through the whole list of emotions. Pathos and comedy take turns in this delightful play which is almost a tradition of the American theatre.

"Mrs. Wiggs" begins a three night run this (Thursday) evening. Prices have been reduced to fifty and seventy-five cents; matinee Saturday at two-thirty, thirty-five cents.

A "MUSICIANS' GUILD"

Following a banquet given at Pine Inn last Friday at which Olin Downes spoke, Preston W. Search announced the formation of the "Carmel Musicians' Guild," intended as the nucleus of a larger organization "aiming at drawing all the cultural life of Carmel more closely together."

An organization committee of thirty was appointed, with David Aberto as chairman, Samuel Ethridge, secretary. The committee will not hold its first meeting until September fifth.

HAROLD BAUER

JULY 30 — SUNSET AUDITORIUM

SINGLE SEAT SALE AT DENNY-WATROUS GALLERY

1.65, 1.10, 55c

THE CARMELITE
J. A. COUGHLIN ——— *Editor and Publisher*

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****The views expressed in signed contributions should be taken as those of the individual writers, not necessarily endorsed by the Editor.*

Lincoln Steffens --- *continued*

Same disesase, same symptoms. People who were alive in the silver eighteen-nineties will remember Coin's Financial School, a crude but very acute analysis of the money graft as a cause of the depresson of 1893. Coin Harvey formed the faith of William Jennings Bryan and the silver-coinage movement which troubled our high financiers for years. Well, now the depression of 1929—-- has rustled Coin Harvey to life, and he is out with a financial bible, called "The Book," and his followers, old and new, are organizing a movement and the name of it is "The Liberty Party." There's a branch of it in Monterey; we are invited to start one in Carmel. The national headquarters are, not in New York, but in Monte Ne, Arkansas, and the busted farmers throughout the United States are stuff for its membership. The movement may grow, as it did in the nineties.

¶

"They" have coined a word, *reflation*, to put a fair face on inflation; and cover the grant to the banks of the privilege of coining currency on our three-and-a-half per cent bonds; and make it look as if prices were higher. As they will be if money is cheaper.

¶

Coining money is a sovereign power of the government, granted only as a privilege to the banks. If we could scrape the bankers off our money, the way ships in dry-dock clean their hulls, our ship of state might sail. But no party and no statesman mentions any "reform" as visionary as that. Their aim is to save the bankers, not the state.

¶

Giannini, the resurrected banker, says, also, that California is the white spot in the depression. We never got it as the East and Europe have had it.

¶

The rancher's wife says: "Don't inflate, deflate or reflate, but stabilize." No statesman she, only a producer and a Ph.D. who sees that money should be, not a commodity of variable price, but a steady measure of values.

The children's players of New York invited me to bring my boy to some of their plays for children, mentioning two: "Aladdin" and "The Reluctant Dragon." No, no. I want my child to learn to see the truth and beauty in things as they actually are, not as in fairy plays. I take him to the movie house here to see the gangster and wild west shows and all I have to do for him in the way of criticism is to point out that the good ending is bunk; the descriptions of the ways of grown-ups are art for the child's sake.

¶

Up at the Metabolic Clinic the gardener has introduced a small squad of dumpy ducks to correct the balance upset by the bugs and worms that are all the rage this year. The waddling, wobbling ducks, who have to find their own board, look fat and sound, and happy.

¶

Another disarmament conference of the great powers, etc. has broken up; and in a fight, too. Human nature? No. Just a mixture of dishonesty, ignorance and a sound instinct. We can't lay down our weapons, and their costs, till we have, first, dealt with the causes of war and planned peace.

¶

And Chile, in revolution, and looking to another, the new road, will probably take the old one, not by mistake.

¶

Europe isn't so "wise"; asking us for another readjustment of war debts during a presidential campaign. Even our great international bankers can't make their candidates stand for that. And after the campaign we should still not cancel. Let our ex-allies and ex-enemies repudiate their debts and set a precedent for open bankruptcy openly confessed. Our cities, states, the national government, railroads and other corporations and big businesses generally may need the example to follow some day. The human race has to buck off the middle class.

¶

In unexpected places are heard bitter determination by Republicans bred-and born to vote against Hoover. But suppose we can get going what looks like a very promising, very delicate revival of business and we warn you sincerely to boost, not to knock it, wouldn't you reconsider? And if we could get enough people to believe that the next boom was coming so that there was a mob-like emotion back of that faith, hope and fear, might we not make it look almost like treason to change, now, the government of the United States? Better look out! The Republicans are planning, you know, and we have something to plan and work and even fight for.

¶

Please note the dignity and deliberation with which my candidate for the presidency is considering the nomination, which he will accept (or reject) on August fifteenth. Mr. Hoover probably knows what he thinks, but he has to think what he will say. Also he respects form. And, as we in Carmel know well, form is a part of art.

¶

All quiet on the Eastern front. There is peace in Manchuria, or maybe it's the absence of reporters, and again maybe it's the busy-ness of the Japanese fascists digging in. Peace is as hard to define as justice, democracy, and liberty.

¶

George Bernard Shaw advises the English gentlemen to continue to bring up their sons to be liars for the diplomatic service.

¶

Shaw says also that there are no great men. Arthur Brisbane kicks at that, but my experience of the great bears out Shaw. I have never met a great man, and I have met Shaw and Brisbane, too. There are specialists, who do great things, but no great men. It's important for the kids to know that.

¶

If nice, quiet husbands with energetic wives had any energy left they would organize a secret protective club of "Husbands with enough energy" and get together every week day for a day of rest.

¶

Redfern Mason quoted: "A fugue is a conversation, a musical conversation," and Miss Tilly illustrated on the piano what he meant. Good. But a conversation is rarely a fugue. It could be, should be, and I have heard conversations that were as musical as fugues; a few. There have been one or two such fugues of words on one theme here. Mrs. Martin Flavin conducted one at her dinner table—one that I remember well. A fugue is the ideal of a conversation—for a hostess or a host to direct.

¶

My political ambition is to get a small minority to join with me the Music Society, and, boring from within, divide it in two. Then go on to each of the other monopolies and bust them.

¶

We've had winds that rest at night, sensible fair-weather winds.

Olin Downes in Carmel

by MARJORIE EIGER

Speaking at Pine Inn last Friday evening, Olin Downes, music critic of the New York "Times," just returned from a trip to Russia, gave a Carmel audience a rare treat when he told of his experiences and vivid impressions in that swiftly moving land. Mr. Downes, who visited Moscow and Leningrad three years ago, finds a remarkable change taking place in the musical world of the Soviet Union. Three years ago their music was entirely dictated by propaganda and spoke only of politics and the factory towns. Strange experiments were taking place in attempts to make symphonies of factory whistles and other mechanical devices, but the workers themselves were too exhausted by this noise all day to enjoy it as music by night.

This year, however, finds a new green growth rising among them as youth and nature come to the fore. This life-giving current Mr. Downes attributes to the faith of the people, who, hardened by suffering and martyrdom, have the strength of their convictions. The coming composers are to be found in the new generation which has been maturing since the war. The older artitsts, Strawinsky, Prokofieff, Miaskowsky, lost their genius when they alienated themselves spiritually from their own country and time. Then there is a middle experimental group composed of such men as Feingold and Mossoloff, who lack conviction because they fall between two eras and are without aim or spiritual organization. Among the younger artists Dmitri Shashketovitch is the most talented, having composed his first symphony at the age of seventeen (introduced in this country by Koussevitsky). Even at that age he was recognized as one who had something to say and knew how to say it. His latest work is a "Hamlet" in a modernized psychological version adapted to the needs of the state. The music, Mr. Downes found, is pure and intensely modern, with a skill and certainty of technique that is brilliant. But it is not music such as we expect from the young: it is frankly sardonic. Mr. Downes was puzzled by the atonality, the frank disavowal of either a fundamental key or the contrast between keys. When he questioned the young composer on this score the youth audaciously replied that the believed in "any old technique that produced the desired effect."

Mr. Downes found the old standards of the Moscow Consevatory returning

OLIN DOWNES

Linoleum cut by Moira Wallace

to their former pitch of excellency. The state has showed itself flexible and that it can learn from experience, and just as the musical life has integrated in the past few years, so the technical standards have kept pace in development. The teaching is excellent; there is no pounding virtuosity, no poor training or taste. Mr.Downes had been told in Poland that the Russians carry off all the prizes because the Soviet government threatens to return the virtuosi to the factories if they do not achieve results. This practice was strenuously denied by the conservatory. In fact, they discourage virtuosi unless they find that their talents lie solely in this direction. They much prefer educational workers and chorus leaders to concert performers. But if the artist is exceptionally gifted he is given to understand that his talent is at the service of the state.

But the main emphasis of his trip, Mr. Downes said, was to escape from the pressure of the cities and urbanized civilization and to return to the music which springs from the soil and which is more enduring, just as a mud wall in Nishni Novgorod will outlast the walls of the Kremlin. And so he commenced his travels in the romantic and remote regions of the Caucasus, driving on the Georgian Military pass which winds its tortuous way through precipitous crags along the banks of the rushing Terek, famed in song by Balekereff, and by the poetry of Pushkin. This strange and spacious scenery found its echoes in the music of the folk which Mr. Downes was fortunate enough to hear. In Tiflis he attended a factory concert crowded by the families of the workers who even brought their three year old children with them. Following the band some stirring choruses of music which is not to be found in any collections, and which was a direct expression of the warlike tribes of the Caucasus who remain distinct both from European and Oriental currents. Here Mr. Downes felt the sweep the wild exultant poetry of the Caucasus itself. The music was primitive, but, strangely, in three parts. And this primitive counterpart existed long before the European world had perfected its polyphonic technique. The hymn to the sun was harsh and discordant, employing neither the modal harmony of the church, nor of modern eastern music. Its tone relations were unique, savage, primitive, ugly, but tremendous in force, which reflected the essence of human spirit, its pristine verity springing from the hearts of men impregnated by vast wild spaces.

Another interesting aberration which was remarked by Mr. Downes in these choruses was the old church influence which appeared in distinct intervals of sustained harmony over which there rose a solo tenor like the old plane chant. This strange phenomena bears out the legend that some of the crusaders of old were lost upon their return, and settled in remote valleys of the Caucasus where remnants of their armor, their coats of linked mail and swords, and a fair Nordic complexion, still survive with these vestiges of church music.

Mr. Downes was dismayed to find however, that jazz pursued him even to Georgia, and that the people there strongly preferred it to their native music. This, despite the fact that Mr. Downes found the native orchestras strangely stimulating, capable of producing wierd furious music of irregular complex rhythm, using only a resonant drum which is beaten by hand, a violin-guitar of only two notes, but with a set of invisible sympathetic strings, and a zither. Mr. Downes regretted the loss of church music, but found that the sacred style was employed in producing anti-religious hymns.

Many musicians in this country delegated Mr. Downes to feel out their way to a future in Russia. Mr. Downes was told that foreigners will find three obstacles to surmount: they must be politically disaffected; they must be imbued with the ideas of the present government, and they must be willing to make sacrifices to live in Russia. Conditions of life there, today, require of all the inhabitants a supreme heroism, endurance of poverty, and enthusiasm in a cause greater than the dreams of any single worker or genius.

Correspondence

SUNSET SCHOOL

To the Editor of The Carmelite:

After a conscientious examination into the motives of the "Four Horsemen" in their drive against the policies that rule at the present time the Sunset School, the writer has come to the conclusion that two of them, at least, are actuated not by the desire of lowering the taxes, although they think that in the present emergency it might be well to do so, but by decidedly constructive criticism. Their belief that the training in the Sunset School is lacking as far as fundamentals are concerned, is substantiated by the facts.

Let it be said at this time that the Board is to be exonerated from the scope of this adverse finding. It has been inspired in its policy, first by the desire of the parents, led by a very ardent but thoroughly sentimental attitude on the part of the parents and further it must be remembered that the present head of the institution was not the first choice of the said Board.

In other words, the Sunset School, at present, reflects the faults of the so-called finishing school in this country, and that this is true, may be deducted by a remark made last winter by a mother who resented very bitterly the writer's critical attitude: "Every one says it is more like a private school than any other public school in the State."

As far as the attitude of these parents is concerned they had better meditate the meaning of an axiom heard frequently in France among the common people, as a criticism of those who spoil their children: they say: "So and So is bringing up his children for himself, not for themselves." The attitude at this time, is the one commonly to be found among American parents. It is of course, a symptom of adolescence. The Sunset School will emerge from this tempest not a bigger, but a better school. —YVONNE K. NAVAS-REY

SHERIDAN TO STEFFENS

"Where am I?" asks you, Mr. Steffens. I'm back here in Carmel-by-the-Sea; not Carmel, as the Post Office people insist it be named. We Carmelites are ashamed of some things in our midst, but we glory in the ocean that dashes, rolls, splurges and laves our beautiful bay; so we insist upon being "by-the-Sea," although we are threatened with being governed by-the-"Hicks."

I don't mean you Lincoln dear, nor your worn out Republican party. The group I refer to are God-only-knows-what.

But enough of this junk as it seems to be as wild-eyed and as loose-jointed, after reading it,as much of the stuff you throw at me and expect me to answer. Believe me Steffy I am sincerely your well-wisher—I want to take you by the hand and lead you into the green pastures of political sanity, and contentment.

You who were contaminated with the Chris Magees of Pittsburgh, the Iz Durhams of Philadelphia, the Ed Butlers of St. Louis, the Abe Rouff's of San Francisco, in the long-ago days when you commenced to make the name of Lincoln Steffens a power, and cloaked yourself in mystery; became, I fear, so impregnated with Republicanism that it will need all my efforts during this campaign to save you—which, perhaps, is more important than "saving the country;" a job you infer is to be loaded upon my shoulders.

An idea, Lincoln, a great idea, why not you and I save Carmel-by-the-Sea; which is of infinitely more important than saving a country who has for twelve years refused to be saved.

—FRANK SHERIDAN

AMERICAN ART SALES

The art market is more stable than the stock market. Art pieces are less affected by a general decrease in purchasing power than are the prices of other commodities if we are to believe a bulletin of the Ameican Federation of Arts. An Ispahan rug, a Savery highboy, a Raeburn portrait, or a T'ang Kuan-yin is not only a beautiful adornment to the home, it is a sound investment, because it increases in value and because it is a liquid asset.

Nearly four million dollars worth of objects of art have been sold at the more important auctions during the season just closing; an increase of one hundred forty thousand dollars over the figure reported by the Federation a year ago. These sales comprised decorative arts (furniture, tapestries, rugs, porcelains, and miscellaneous minor objects), paintings, prints and sculpture.

* * *

The bulletin continues: "Consider the tremendous depreciation in value of a machine, a manufacturing plant, or an office building. What would you give for an 1832 model automobile or airplane, provided there were such a thing? And then consider these prices paid this year for furniture made over one hundred years ago: rug sixty-two thousand; arm chair thirty-one hundred; desk sixty-three hundred; bookcase thity-six hundred; sofa twenty-five hundred; pair of portiers fifty-six hundred. And there are paintings by contemporary craftsmen, selling at modest prices today which will bring prices comparable to those of old masterpieces in days to come.

* * *

"A collection of ancient rugs brought the highest figure—two hundred forty-five thousand dollars.

Three Cremona violins from the John Hudson Bennett collection sold for fourteen, fifteen and sixteen thousand dollars. Among the paintings which brought high prices, Raeburns portrait of 'The Lady Charlotte Hope' from the estate of Gifford A. Cochran brought twenty-five thousand five hundred dollars, and several other paintings by Raeburn, Reynolds and other masters of the British school have brought high prices during the current season.

* * *

"It is significant that in times like the present millions are available for the purchase of works of art. The sales are equally significant from the investment point of view. Works of art sold at auction represent two things: the liquidation of estates, and the turnover of collectors' stock accumulated for this profitable market. Purchases to a certain extent represent the acquisition of furnishings and ornaments for new residences and for old ones that are still growing in the magnificence of their appointments. Purchases also represent the growth in public and private collections and the investment in works of art from a purely investment point of view by private persons as well as by dealers who expect to realize a reasonable quick profit. From this point of view, the auction market and the prices obtained there are of the first importance."

MOZART EMERGES

Review by TILLY POLAK of a book obtainable at the Harrison Memorial Library.

With music the "Leitmotif" this summer in Carmel I would like to advise the Terpsichore lovers to read Marcia Davenport's "Mozart." If ever a biography was written with the author unnoticeable, lost in her subject, it is this work about the great composer, so little understood, so unappreciated during his short life. She feels Mozart through and through, sees his weakness, his commonness, his typical German "small-burger-ness," but she defends the composer Mozart like a tigress would protect her cubs.

To read his last chapters, the period just before Mozart's death, gives one an unforgettable impression of how his "Requiem" was written, what caused him to compose it and the tragic ending of his life, which prevented him from finishing this marvelous composition.

I have heard his "Requiem" many times but if I ever will be able to attend a performance of this work again I am sure it will be with greater understanding, thanks to Marcia Davenport.

For days I have carried with me the impression the author left of the meaning of this one of Mozart's finest compositions:

> "He was about to die and he was writing a 'Requiem' for himself. That is simple. The rest is a matter of hearing the terrific beat of life marching by, when the men shout 'Quam olim Abrahae' and the women answer in a shrill cry that is all the cries ever wrung from women—and Wolfgang knew them well. It is a matter of knowing the meaning of the strings snarling upwards against the middle phrases of *Dies irae*—a day of wrath that comes in every life, when fear is known even by the coldest mind. It is realizing, through the two slow, simple minor scales of 'Lacrimosa,' rising, falling against the sobbing violins, that those who do not know tears do not know anything.
>
> "It is acknowledging humility in the '*Recordare*' and devotion in the serene balance of '*Hostias*.' Lastly, in the mighty triumph fugue of the '*Kyrie*' and '*Cum Sanctis*' there is the fierce and burning beauty of the mind, whose passion belittles every other passion, and whose fruit lives forever, when every other fruit is gone. The 'Requiem' is a matter of knowing that Mozart, whose personal creed was not to go morose among his fellows, ended his tortured bit of life with joy—in a clear, blissful open cord in D."

But her glorious ending in chapter twenty brings one back to the main issue:

> "What of the pitiful funeral in the Stefankirche?
>
> "What of the important Baron van Swieten who came back into their poor world from his great one to arrange for the third class (paupers) funeral, for eleven florins, twenty-six kreutzer, that Constanza paid? What of the straggling little group —Sussmayr, Swieten, Salier—that gathered in the chapel to hear the corpse blessed, and then, huddling under their umbrellas, to leave it half-way to the burial ground because the weather was too bad to endure? What of the wild rain and sleet that beat down on the cheap board-box? And the solitary old ghoul who lowered it in the poor-pit in the Marxer Friedhof? He knew that its contents were no different from the other lumps of dead unwanted clay."

"But the music is alive!"

RECORDED MUSIC

Reviewed by T. HAROLD GRIMSHAW

Maurice Ravel's once famous "Bolero" has gone the way of all hypnotic experiments, for we hear little of it these days and will hear less as time goes on. Of surety Ravel's fame will continue, but upon more serious and worthy compositions. Chamber music lovers will be interested in the "Trio n A Minor" composed in 1915 and just now released by Victor in a three-disc album. The recording is of French origin and the players are well-known French artists. Scored for violoncello, violin and piano, this trio is in four unusual movements each very much different from the other. The second movement is called Pantoum and is *pizzicato* in character and lively: the third is named Passacaglia, a slow solemn dance in three-four time; the fourth is in style a bacchanal. The Ravel enthusiast will enjoy it beyond a doubt. (Album M-129).

A really superb record has recently come to the writer's notice, which, if one is interested in the very finest the market affords, is most tempting. Unfortunately, it is an importation and will take some weeks to procure. But it is a gem that is worth the waiting for and repays its nominal cost many times in sheer delight. This is the "Letter Duet" from Richard Strauss' "Der Rosenkavalier" sung by Alexander Kipnis and Mme. Ruzicska with Berlin State Opera Orchestra accompaniment. The charmng waltz background and the sparkling repartee amounts to revelation. The recording is all it should be and the voice of Kipnisais a thing to marvel at for all time. On the verso is the goldsmith Pogner's address from Wagner's "Die Meistersinger"; positively the finest recorded rendering of this address to be found anywher. What a address this for the library of the particular connoisseur! (The number is H.M.V. D.B.-1543. The price is two dollars.)

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A SUMMER RESIDENT REPORTS ON HECTIC CHICAGO

Judge Thomas Taylor of Chicago has arrived in Carmel to take up summer residence for the fourteenth consecutive year.

Interviewed by the "News" in San Francisco, Judge Taylor said that since the imprisonment of Al Capone, Chicago has experienced a decline in violent deaths, kidnaping, gangsters' defiance of law, and general racketeering. Asked for his opinion on prohibition, Judge Taylor is quoted: "Personally, I am a total abstainer. From my observation, it is utterly impossible, human nature being as it is, to enforce such a law. The immediate remedy is to have Congress change the Volstead act for a higher alcoholic content. The American people should be given an early opportunity to say, by vote, whether they want the prohibition law any more."

The "News" continues:

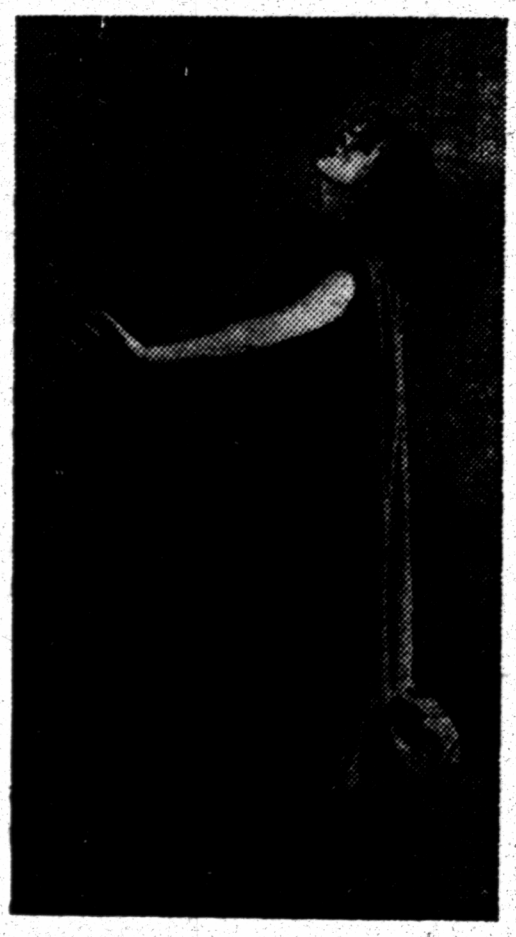
Last year as a commissioner for the Illinois Supreme Court, Judge Taylor electrified the nation by finding forty-two lawyers guilty of grafting while acting as legal advisers for the Chicago Sanitary District. He recommended that the high court disbar eight, censure some and temporarily disbar the rest. The court is expected to rule on his recommendations in October.

With the financial crash of Samuel Insull, the former Chicago millionaire can no longer support the Chicago Civic Opera, said Judge Taylor. The opera company will not open next winter. On the other hand, with a musical prestige of fifty years, the famous Thomas Orchestra has successfully fought its financial storm and will continue.

RELIEF PROGRAM *continued*

The meeting for a while threatened to become immersed in a maze of trivial parliamentary technicalities, but out of it emerged the appointment of five additional members on the Employment Commission, with the understanding that Carmel's course of action in regard to the proposals would be left to the enlarged Commission for decision. Appointed to the Commission were Messrs. J. L. Cockburn, Fenton P. Foster, Henry Larouette, Robert Norton and Whitney Palache.

The plan was presented to the supervisors at a budget hearing on Monday and is understood to have received tentative approval. A special conference between the board and peninsula representatives is to be arranged for an early date.



ELSA NAESS

SCHOLARSHIPS OFFERED CARMEL CHILDREN

Ten children between the ages of eight and fourteen years, are to be given six months scholarships by Elsa Naess, in order to form a group in Carmel who will work along the line of her unique theory of breathing, in its relation to creative expression—in particular the dance.

This class will act as a co-operative unit in so far as basic technique is concerned but beyond that all work will be purely personal expression.

Miss Naess' theory is of an amazing simplicity, and applies, perhaps unconsciously, to much of our daily physical routine. All muscular activity or exertion is dependent on an abundant supply of oxygen, which is simply breathing (think of the athlete throwing the javelin or discus—a beautiful dance in itself) and any single movement of the body demands an accompanying movement or sequence of movements to make for completion. Add to this a natural inner impulse to make a living gesture, and the dance becomes a reality.

Such a simple summary of dance technique has about it an appealing air of intelligence and honesty, and should arouse the interest of many of us.

—H. S. H.

CARMEL IN THE MOVIES

Martin Flavin's play "Crossroads" is being done in a talkie version by RKO under the title "Fraternity House."

Gloria Stuart is among the "carload of stars" booked as an attraction at the Shriners' convention in San Francisco.